

# PLANET O' THE ARTS

ECCAD STUDENT PUBLICATION

VOLUME 2 NUMBER 1 SEPT '86





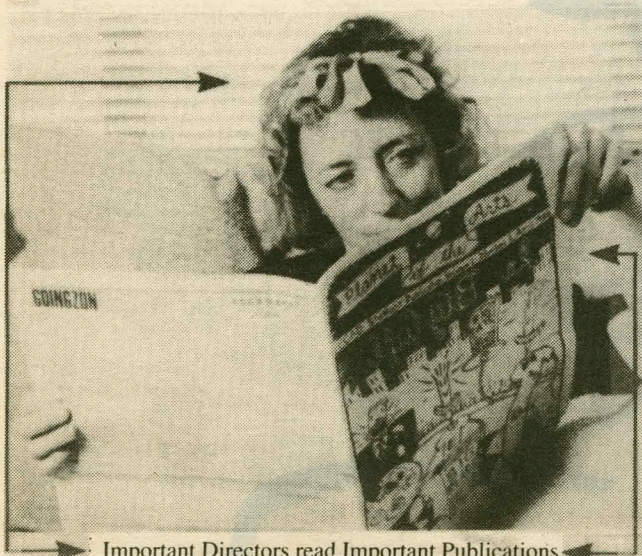
# EDITORIAL

## Editorial Comment

The history of student newspapers at Emily Carr is littered with the carcasses of one-year-wonders — visually attractive and original, but exceptionally difficult to produce on a regular basis, and to carry on from year to year. What you are now reading is Volume 2, No. 1, the third issue ever of "The Planet of the Arts", started in the spring of 1986. When conceived, this publication was designed to be simple and basic in format so that personnel changes would not affect the paper, and thus enhance its "survivability" (to borrow a term from Caspar Weinberger).

But, without a continued influx of fresh ideas and new people, the best intended of publications will perish. Therefore, this becomes your basic plea for help from "The Planet" to all students and staff. **CONTRIBUTE!!** We need drawings, photos, stories, graphics, news; or help in production — typesetting, layout and reporting. Bring your portfolio to the cafeteria during lunch-hour, Wednesday September 17th and talk to the Editors, where we'll have a table set up. Prompt return and care of your work is assured. Remember, The "Planet" won't revolve without you.

The Editors



Important Directors read Important Publications

N. Singer

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The Planet of the Arts is a student publication from the Emily Carr College of Art and Design, funded by the Student Society. We welcome unsolicited contributions, provided they include the contributor's real name. Articles should be legible. Photos and drawings should be black and white. Submissions can be placed in the blue box in the cafeteria. The Editors reserve the right to edit submissions to increase clarity and to eliminate racism and sexism.

### Editorial Core

Ian Verchère, Virginia Achtem, Naomi Singer

### Typesetting

Martin Hunt

### Layout and Paste-up

Anna-Lisa Meikle, Virginia, Ian, Naomi

### Cover Art

Patrick Long

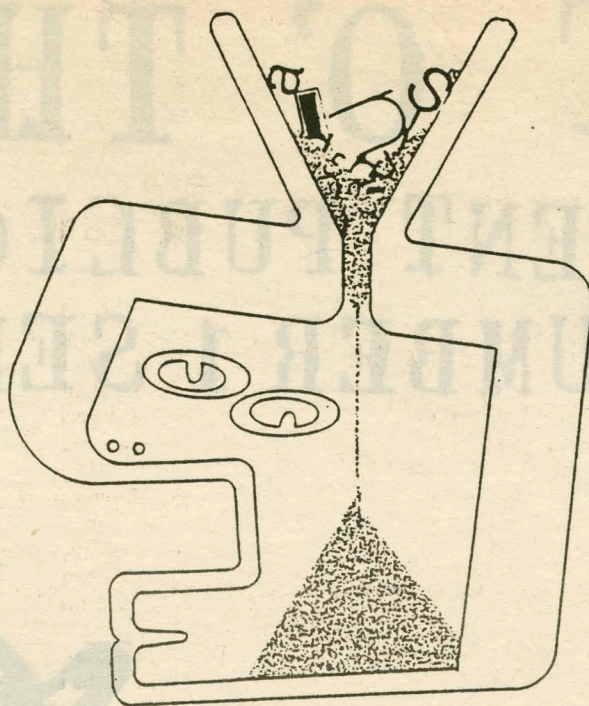
### Contributors

Darrel Olthuis  
Sean Thompson  
Fred Peters  
Tom Kowal  
David Vaisbord  
John Wertschek  
Kelly Wood,  
Patrick Long,  
Sally Stukus

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Scooter Johnston  
12 Midnite  
Paul Venturi,  
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Naomi  
Ian  
Virginia

Special thanks to: Dennis Rickett, Matthew Anderson,  
and to John Wordschek, faculty advisor.

藝術惑星



B. Short

## Letters to the editor

Date: August 28, 1986  
To: Planet of the Arts  
From: John Wertschek  
Subject: Contributions to the newspaper.

I've never had this published. I hope you give this consideration. I would be willing to do a "limerick of the month" if you give me a topic.

*Psychology's mistaken direction  
Maintains behavioral dissection.  
In all of our ways,  
We're mere rats in a maze,  
And our actions conditioned reflections.*



F. Peters

*John Wertschek, the Foundation Chair,  
Tries extremely hard to be fair,  
But his class can be scary  
With no dictionary,  
As his definitions can be hard to bear.*

### EDITOR'S REPLY

DEAR EDITOR,

YOUR LETTER HERE

EDITOR'S WITTY REPLY HERE

# STUDENT EXECUTIVE REPORT

Well, "President for Life" sounds a little tedious and I'm beyond my "Queen for a Day" stage, so the only other option was "President for a Month". For one short, fun-filled, action-packed month, Ian Verchère (V.P.), Theresa Gaiters (Secr.) and Susan Mann (Treas.) and I will be standing in until this year's candidates are elected.

A month isn't a long time, especially a month with limited funds, so our main concern is organizing the student elections.

The Student Council elected in October will be managing, along with your help, approximately \$35,000. Of that money, \$4,700.00 will be used to cover last year's deficit. The deficit was incurred to pay for scholarship funds, financial aid to students, to help pay for the Grad Show catalogue and to help with student shows (Park Place).

Now you may be thinking you have no desire to be involved in the elections, you would rather be a passive resister, or maybe just another apathetic art student. I know, you're just here to do "art", but consider this; is the lack of decent food, parking (for bikes and cars), working space, exhibition space, guest lecturers, or recreational activities going to affect how you function at this school? If you are concerned about any of these issues then I suggest you either run for office, nominate someone or a least turn up to vote!

You can also help by:

- putting up posters
- interviewing candidates for the "Planet of the Arts"
- encouraging people to run
- encouraging people to vote
- asking questions
- giving answers

Leave a note at the Student Council office if you can help.

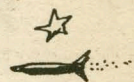
### ELECTION CALENDAR

Sept. 9 - 10	Start thinking about who would make a good candidate for office - it could be you!
Sept. 19	Nominations close. Nomination Pub Nite 4:45 in Cafeteria.
Sept 22 - Oct. 1	Campaign.
October 1	Candidate's Forum in Cafeteria
October 2 - 3	Election
October 4	Celebration of new regime, followed by coup

Student Council has given \$1,500.00 to the Student Emergency Aid Fund. This amount has been matched by the B.C. Government to assist students with emergency funding. This money will be administered by Sandi North, to students who need financial help with very basic living expenses (i.e. food).

by Virginia Achtem

IN THE LAND OF GENTLENESS  
THERE IS NO ACCOMODATION  
FOR RECREATIONAL VEHICLES

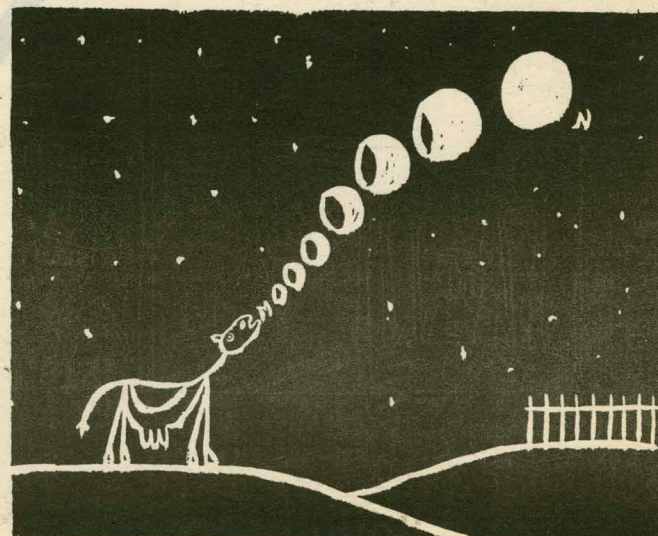


### Open Letter to Facilities:

La-La-La-La-La (Hah-Hah!)

Last year you printed my letter about some cool bike racks. Thank you. so okay — I finally get my bike back and I ride to school and everything, and RRROAR (hah-hah!). No bike racks. So what's the story, dudes?

In Earnest,  
P.W. Herman & Speck



N.T.S.



# "What the Socreds Did on Your Summer Vacation"

Story and photos  
by  
Ian Verchère



The Social Credit leadership convention took place a while back, making any attempt to impart new and exciting information to the readers redundant. However, what the television cameras did not show is what such a convention represents, and what takes place off the convention floor. Having been grudgingly granted press credentials, and therefore access to the hallowed halls of the right wing, I was able to observe, in 3D, the process which led to the crowning of our new pharaoh.

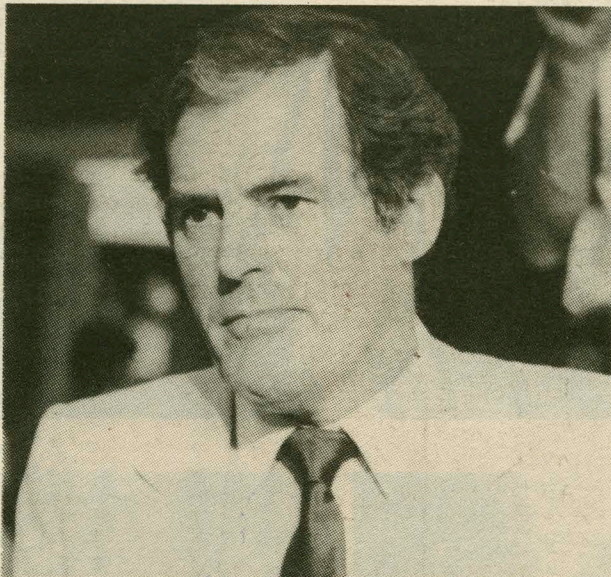
For three days and nights, the Resort Municipality of Whistler and its townspeople played prostitute for the 2,000 or so who gathered there. And, like the true professional, faked the enjoyment and the climax beautifully, leaving the Socred johns admirably fooled. Welcome to Whistler, now 6% off!

The Socred convention was a painful attempt at emulating those great opiates of democracy, the American presidential nomination conventions. It is at these gatherings that the industrial-military hierarchy lets the masses play at the ideal of government for the people, by the people, etc. We happily go along with this, casting votes, kidding ourselves that representational government works, and that we're making a difference. Meanwhile, the distance between our mark on the ballot and the representative that we designate continues to grow. Rousseau and Aristotle are spinning in their graves over this one. When you consider their original intent that a state could function more efficiently if one person could represent several, as long as that person knew his constituents and their concerns, and shared their interests, then the ideal has been so perverted by professional politicians whose personal ambitions come before their constituents' interests, that representational democracy is a pale shadow of its former self.

It grew progressively more difficult to be objective and "cover the story". As to determining my political destiny, or having anything to do with the process, one could not help but feel total futility as candidate after candidate took turns bashing anything left of Mussolini. Perhaps food bank line-ups could be eliminated by tightening B.C.'s loitering laws.

So — how does a cross between Chauncey the Gardener, Horatio Alger, and Ronald Reagan, whose claim to fame is a multi-million dollar horticultural-biblical Disneyland built on prime agricultural land, get to be premier? Well, First of all, Bill Bennett resigned. Having built enough monumental legacies to make Cheops and Tutankhamun envious, he steps down, leaving, as it were, the party at its peak.

Because the Social Credit Party has more elected representatives sitting in the B.C. legislature than any other party (read NDP), it is left to the Socreds to elect the new leader who, like it or not, becomes our premier. And being the good free-enterprise right wingers they are, what better way to select a pharaoh than the good ol' American nomination conventions. As a result, a pet Socred development project, Whistler, is turned into a tent city that would make Ringling Brothers proud. Posters, banners, podiums are stapled, strewn and erected all over the town centre, and up and down Highway 99, from Lions Bay to the scene of the crime.

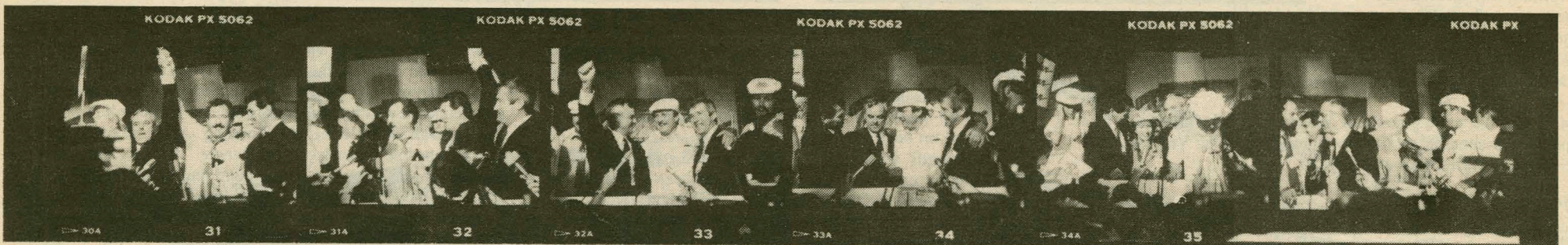
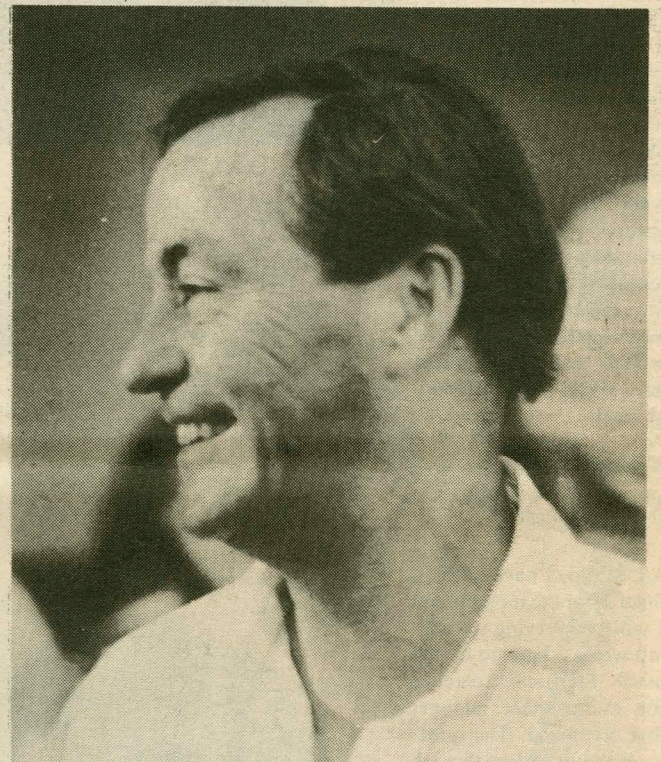


Away from the actual voting and formal speeches in the convention hall, the action takes place in the campaign tents. Here is where deals were struck and votes bought and sold. You could go to (and I did) Brian Smith's tent for as much Salmon Souvlaki as you could handle. Next, a stroll to Bud Smith's tent for draught Granville Island lager. With hands temporarily full, you then walk across the field to where Gracey and the Zalm's tents were. Vander Zalm entertained you with a variety of multi-cultural acts — such as white people in barbershop quartets, white people in lederhosen with accordians, white people in kilts, white people in marching bands. What a mosaic.

With the salmon done, you and the draught would then walk over to Grace's tent, grabbing B-B-Q prawns on the way in. Here you could happily pan for gold in a simulated sluice/creekbed outside a fake log cabin, and under the marbled gaze of a stuffed cougar. And all of this on the day welfare cheques are handed out in B.C.

If you are influenced by such courtship, (and in the case of one uncommitted delegate — Brian Smith's laser show did it for her!) you then vote for the candidate of your choice. After four ballots, some surprise alliances, and seven hours, 1300 voting delegates chose Bill Vander Zalm to be their leader, and our premier. Who were these people? They must be significantly motivated to be here in the first place, and quite active and involved in the Social Credit Party. Logically, these people *should* know how to mark a ballot; a simple X in a white square beside their choice is something not beyond the most deficient of us, but was beyond thirty or so delegates who spoiled their ballots even after admonishments from the podium and handouts on voting procedure. But best of all, the majority of spoiled ballots came from Vander Zalm's supporters. It's comforting to know the selection process is best left to those most capable, isn't it?

A system which enables a mere 1,300 people, and Socred fanatics at that, to determine our premier deserves what it gets; which is a maverick who would just as soon see Quebec out of Confederation so he could read more than 50% of his cereal box in the morning. The detachment between my "X" and my representative was never so apparent as it was at Whistler. Herein lies the long term concerns which should be addressed: as the detachment between voter and elected representative grows, so will feelings of apathy and futility, which will inevitably result in decreasing voter turnouts and increasing isolation for the policy makers. Until a more dynamic way of involving people in the process of government is developed, it's just different professionals riding around in the big black cars.



## "HOW I SPENT MY SUMMER VACATION" STORY CONTEST

FICTION OR NON-FICTION  
FROM 3 to 999 WORDS

**MUST BE LEGIBLE, PREFERABLY TYPED.**  
NO EXTRA MARKS FOR PRESENTATION (e.g. DON'T TATTOO YOUR STORY ON A CADAVER'S ARM IF YOU WORKED IN A MORGUE. AND NO PERFORMANCE PIECES!)

WE'LL REPRINT AS MANY OF THE BEST AS WE CAN, AND YOU CAN USE A PSEUDONYM AS LONG AS YOUR REAL NAME IS ENCLOSED! PRIZES WILL BE AWARDED! STORIES WILL BE JUDGED BY THE EDITORS....

**DEADLINE FOR ENTRY: OCTOBER 14th**



# interview

Virginia Achtem

*Planet of the Arts* — Before we talk about your role as President, I'm sure the students would be interested in knowing a bit more about your work. How would you describe your art?

**Alan Barkley** — I've been working for about twenty years as a sculptor. I work primarily in metal and wood, usually one or the other at different times. I studied in England and I also worked as an assistant to a sculptor in Canada in the '60's and so I have a variety of experience in and training in sculpture. I've shown work in Europe and Canada and the States. I did an architectural commission about twenty years ago as a young artist, but the main venue has been galleries and museums. The reason I mention this is that in the last few years I've become more interested in how sculpture relates to public spaces, the public voice as opposed to the more common, private voice of 20th century abstract sculpture. How to deal with communicability or publicness without reverting to straightforward conventional figurative sculpture — that's the task as I see it. Last year at York University I completed a joint project with my wife: a large metal and wood portrait head which has a few visual and mental twists to it. (Portrait Head: Plan and Elevation). I also have done some fairly large wall reliefs in wood and I would like to do some more in metal. I would say my work has always been abstract, geometrical or other forms that aren't representational. In the last few years I've become more interested in playing around with shapes that have some recognizability to them.

*P. of A.* — Do you have any plans for exhibitions in Vancouver?

**AB** — No, I have nothing lined up at the moment but I will be carrying on with my work. I have to do the usual logistical searches for studio space and get that organized. The priority is really getting this job working and getting myself oriented to the College and to the city.

*P. of A.* — Would it be possible to do a slide presentation if students were interested in seeing your work?

**AB** — I'd like to do something. Whether the right format is to do a public presentation, or fit myself into an existing Visiting Artist Series of lectures, I haven't decided.

*P. of A.* — You've mentioned working with different artists. Who would you say are some of your stronger influences?

**AB** — Different people at different times. When I first started, modernist sculptors like David Smith and Anthony Caro were very strong influences. As I've gotten older the influences are less from any one person and more from different ideas and attitudes. I'm quite interested in Rodin, for example, in particular his approach to sculpture and the way in which he revolutionized public sculpture for his time. Also, the relationship of idea to experience is something that I've re-evaluated over time and have become more interested in the role of the idea or the concept in a sculpture than when I first started out.

*P. of A.* — Do you think your ideas can only be manifested through sculpture or do you find yourself branching out into other media?

**AB** — There was one occasion when the obvious thing was to move the sculpture into another medium and I made a video which used architectural forms in the landscape as a substitute for making those forms myself. I've always been interested in film but no other clear ideas have come my way since that time. I don't preclude that but 3 dimensional space and the way in which one understands through an encounter with objects in space is really the theme that pre-occupies me.

*P. of A.* — What would you say constitutes a good art college? (In twenty words or less.)

**AB** — I think running any creative school is a very delicate balance of many factors. It's different than running a university where the teaching project is about rationally and logically assessing information and presenting it to students in order that they understand clearly the work of others in various fields. In a creative institution

## ALAN BARKLEY



you have to balance the information that you're giving students with their own opportunity to encounter and make 'stuff' first hand. In a philosophy department people don't usually 'do' philosophy until much later; in an art college, you want people not only to study art but to *do* art.

In other words, it's a difficult balancing act between the intellectual and the experiential components, between a curriculum which is structured and those parts of the curriculum which allow people to explore and find out for themselves. I don't think there's a prescription for how to do it, but I know that you have to be aware of both. There are two major models for art institutions — one is the diploma where studio work is the high majority of course work; the other is a more recent creation, the B.F.A., where between 30% and 40% of the work is academic.

*P. of A.* — Do you think there is the option of choosing whether to do a degree or diploma program or would that mean vast changes in facilities and faculty?

**AB** — There would be changes required. Time would be given up from studio work to pursue courses in liberal art and science. There would be a change in focus to a more broad-based education. I don't believe the College would have to provide all the academic courses itself — there are local universities which could be used.

*P. of A.* — So, it is a possibility then to have a degree program?

**AB** — Well, I'm certainly going to explore it actively. I want to find out more about how the province works, how the ministry feels about it, how other institutions feel about us. I will take the approach that we want to look into it and see what are our options as opposed to making a decision now.

*P. of A.* — I think another concern of the students is overcrowding. I understand that there are some changes that will be going on at the College this year. Can you elaborate on that?

**AB** — We have found a reasonably permanent solution to some of the space problems. It will provide a consolidation of the painting spaces, taking the students who are housed in Granville Island and those that were housed last year on Third Ave. and putting them in

one space together, hopefully by mid-October. We need now to re-assess the Granville Island facility, a space committee that will involve the two Directors and others who will assess the needs of various departments. We will try to come up with a plan that will re-allocate some of the vacated spaces to other departments.

*P. of A.* — Any rumours as to which departments will utilize the space left by the painting department?

**AB** — Everyone has ideas and there are a lots of schemes and plans, and many felt needs by different areas. There is cer-

tainly overcrowding in 3D; and we have a library that can't buy any more books because they have no more shelves. We have a computer facility which is expanding because of the acquisition of more equipment, and we have an audio-visual facility operating out of a closet. We have lots of those kinds of problems of overcrowding. The solution we come up with won't be magical, but we will try to come up with the best use of the space that we can.

*P. of A.* — How do you think that will affect the unity of the school? Do you think that in separating the departments it becomes more complicated to work in an inter-disciplinary fashion?

**AB** — I don't think it will be too much of a problem. I understand the desire to be in a consolidated space and that was possible when the student population was around 450 — 500. Unless we go back to that number, which is unlikely, we can't exist in the present 114,000 square feet. A possibility that's been talked about is building onto this structure, but the capital costs are very high and it's unlikely that the government will spend seven million dollars right now for that project. What we've tried to do is find a building that gives us a solution to our problems now but which doesn't lock us in forever, that gives us enough breathing space that we can make some reasonable plans.

We found a building which is located close to the island, on Fir and First, and we're hoping that this closeness will keep the two facilities working well together. We will probably have some parking around the new building that people from Granville Island can use and walk down to the main building. At the moment we also plan to schedule drawing classes up there. There are also tentative plans for a school store in the new building which would further facilitate interaction between the two areas. I know that you can have two departments in the same building that don't talk to each other, so sometimes a common space isn't the only thing that glues people together. It's other activities and it's the sense of common purpose and willingness on the part of people in both campuses to do that extra bit to ensure that everyone feels part of the same operation.

*P. of A.* — You were quoted as saying that "direct student contact is an essential component to the sensitive management of an academic institution". Well, how do you plan to make yourself more accessible to students?

**AB** — (laughs) Sounds like a public relations statement that's attributed to me. It's probably not a phrase that would come out in normal conversation. I guess that what that rather pompous quotation suggests is really an attitude that I have of wandering around and trying to make myself available as I can to everybody. There are limits to that, but there are certain gestures that I like to make. I like to teach at least a course a semester and I'll do that this fall. I can't work with all the students, but I can with some students and can get to know the problems that they experience — on the shop floor so to speak. Another approach is simply trying to do small things like shift my office from where it was before at the end of the corridor in the administrative unit, out into the former Gallery Office in order to have an office that's more immediately available to faculty and students.

I'm also thinking of ways that I might schedule a block of time, a morning a week, in which student could just come in and talk to me. I can find out about what their concerns are, and see if we can solve problems as they arise.

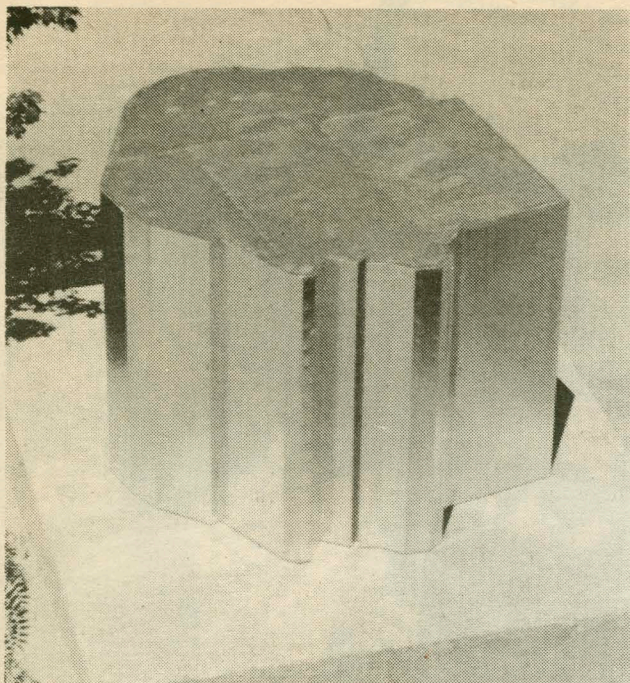
*P. of A.* — Is there anything else you would like to add?

**AB** — I'm happy to be here.



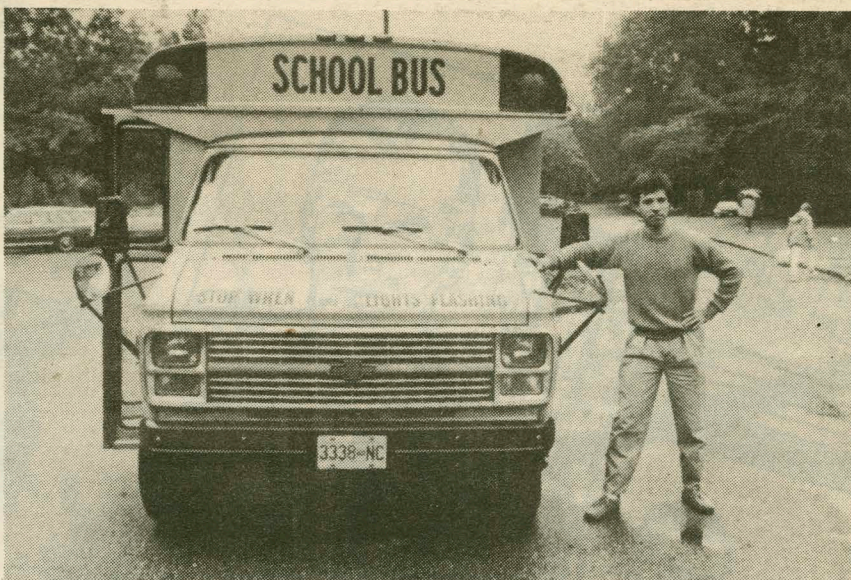
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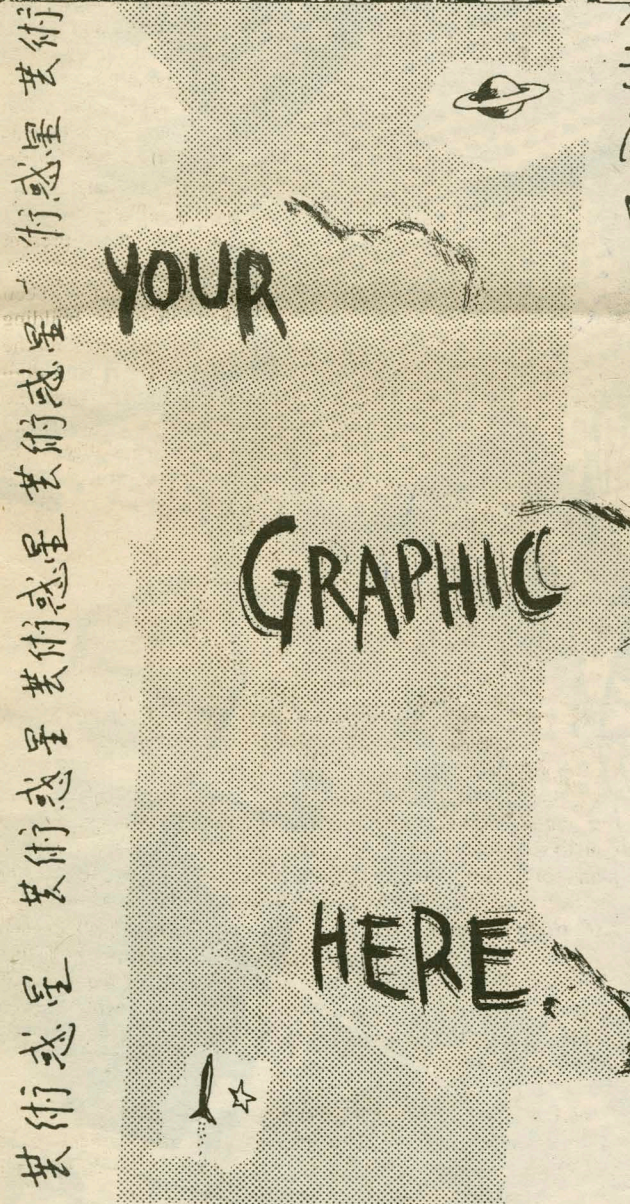
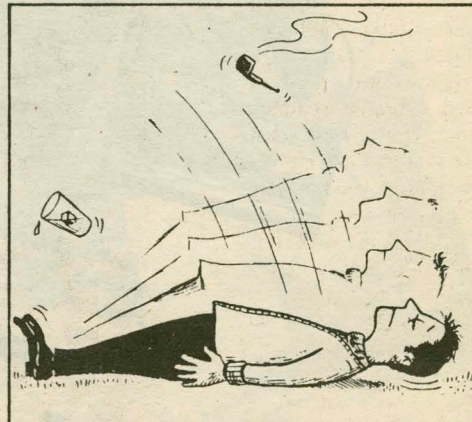
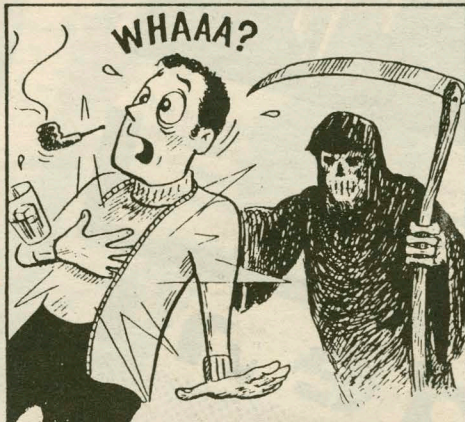
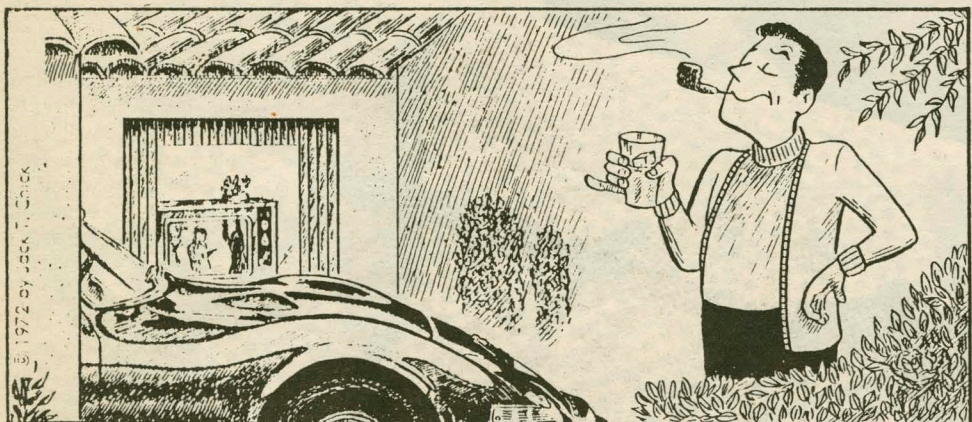


Alan Barkley and Linda Holway, *Portrait Head: Plan and Elevation* (1985), galvanized metal, plywood, 2.4 X 3.7 X 4.3m, courtesy: the artist.

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What David did on his summer vacation

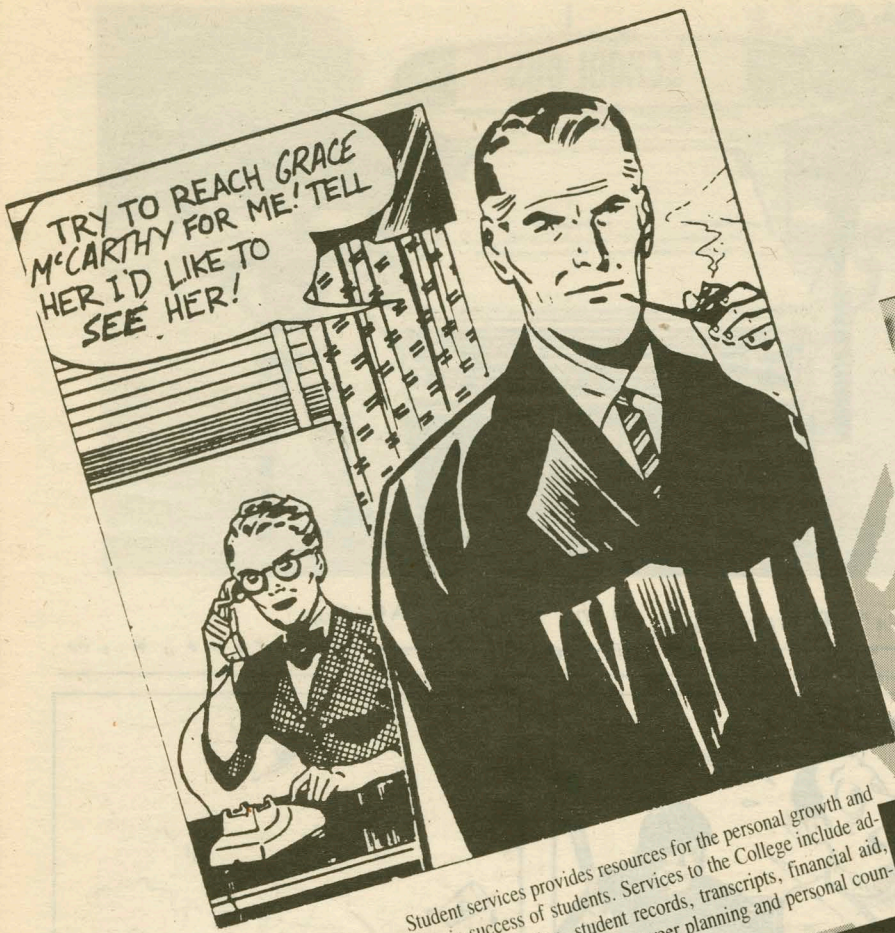


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MEMU





Student services provides resources for the personal growth and academic success of students. Services to the College include admissions, registration, student records, transcripts, financial aid, medical referral, information, career planning and personal counselling.

# student SERVICES



**Mary Wing** — Administrative Assistant to Tom Kowall

Mary Wing will assist students with any matter concerning student records. This category includes inquiries about admissions, applications, and transcripts. If she isn't able to answer your questions, she will direct you to someone who can.  
Mary's advice: Try to be specific when making inquiries at the front desk. This ensures that you will be directed to the appropriate area.

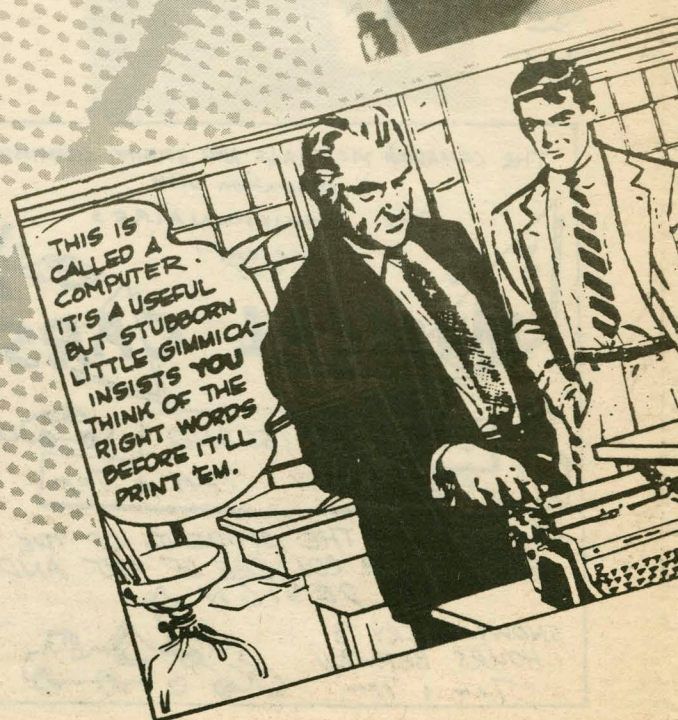
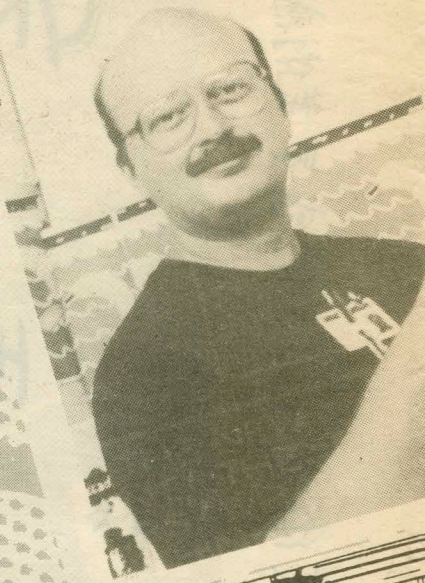


**Tom Kowall** — Director, Student Services  
Tom Kowall is the co-ordinator of student services and can assist with program conflicts. He is also a resource person and can provide information on other art schools as well as the ECCAD exchange programs with Nova Scotia and Japan.  
Tom's advice: When you think you have a problem, talk about it, act with initiative, act now!



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**Lawrence Lowe** —  
Lawrence Lowe is affiliated  
in Prince George and Ter  
mation about the college  
also assists with studen







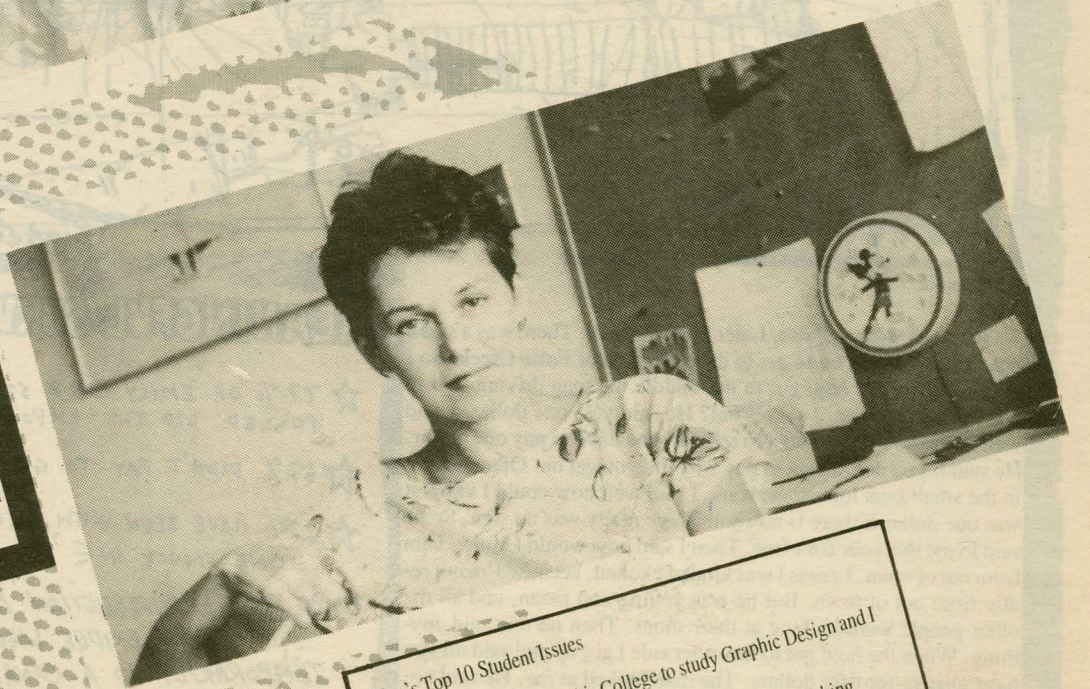
**Sandi North — Financial Aid Officer**

Sandi North is the person to talk to when money, or lack of it, is your concern. Sandi advises students to "drop in any time" at her office across from the cafeteria for information regarding loans, emergency loans, scholarships, and the B.C. Student Workstudy Program. A personal project of Sandi's is to memorize the names of all students.

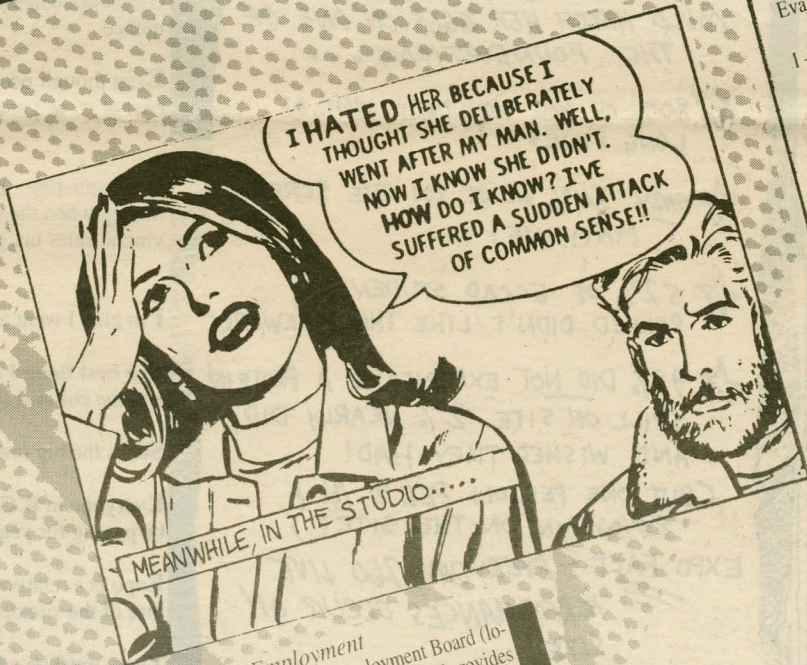
Sandi's advice: Meet your deadlines; too many talented students have missed out on a lot of money by simply forgetting or ignoring deadlines. Don't!

**Eva Allen — Counsellor**

Eva Allen provides counselling services for students and applicants who seek assistance with academic, career, and personal issues. Information and assistance are provided with student life, educational planning, decision making, problem solving, job hunting, personal stresses, and grievance procedures. Eva is in a unique position to address these concerns, having degrees in both fine arts and psychology.



— Student Services Liason Officer  
affiliated with the student Outreach programs  
Terrace. One of his roles is to provide infor-  
college to other schools within B.C. Lawrence  
student admissions and interviews.



**Sally Stukus — Student Employment**

Sally Stukus is in charge of the Student Employment Board (located next to the reception Office). The employment board provides an opportunity for students to gain work experience in their chosen artistic field and to expand their portfolios while earning money. Sally undertakes such a range of responsibilities beyond the job board (registration, grad show, assistant to Mary Wing, co-ordination of interviews, typing etc.) that she does the work of three ordinary "clerk/typists" thereby explaining her unofficial title: The Three Stukus.

Sally's advice: When applying for jobs be punctual, responsible, and committed. Not doing so reflects badly on the school and leaves a bad impression on potential employers.

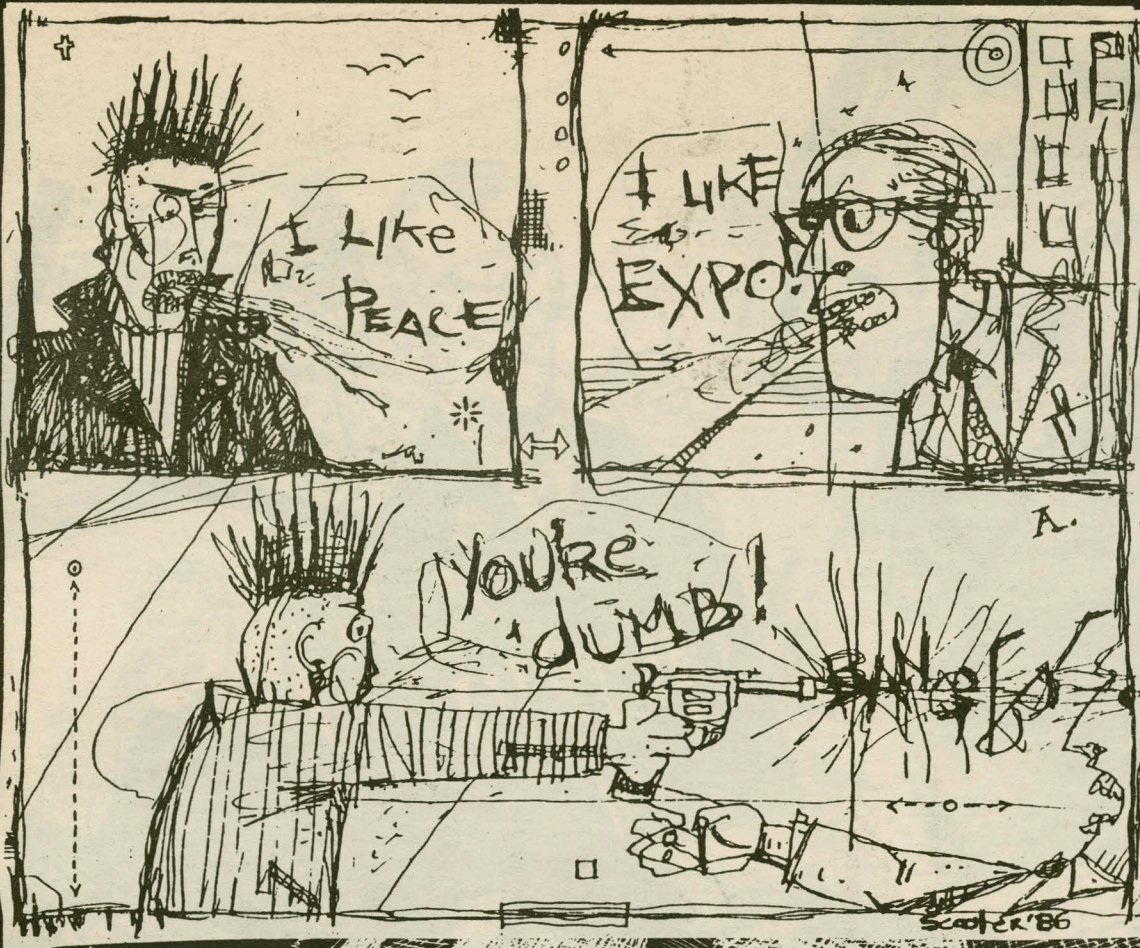


**Eva's Top 10 Student Issues**

- 1 — I came especially to this College to study Graphic Design and I didn't get in. . .
- 2 — I'm pretty good in 3D and also interested in Printmaking. I'm not sure what I should major in and I also need to be able to support myself when I finish school.
- 3 — I want to study at some institution in N.Y./L.A./London next year
- 4 — I don't seem to be able to start/continue/finish my course workload.
- 5 — I've missed a lot of classes. I don't get along with some of my instructors and wonder whether I should withdraw from the College.
- 6 — One of my Instructors is harassing me and I don't know what to do about it.
- 7 — I need to graduate this year and the Administration tells me that I'm missing my art history and can't finish.
- 8 — I got an F in this course that I thought I was doing A work.
- 9 — My girlfriend/boyfriend/lover/spouse has walked out on me and I'm so upset I can't do any work
- 10 — I'm depressed/stress - over-worked/burning-out. . .
- 11 — I'd like some help putting together my resume, PR package, graduate school application, approaching potential employer, etc.







Scooter

An Episode

One day I went to Expo. Later I had to leave. There was a small boat you could get on to get to the other side of False Creek. So I got on. When the boat got to the middle the man driving said to give him one dollar. I said What? He said yes, one dollar. I said well, why isn't there a sign to tell you you have to pay one dollar. He said if you don't want to pay why did you get on. Other people in the small boat looked nervous. I said well how could I know it was one dollar if there is no sign. There really was no sign. So he said to me this boat isn't free. Then I said how would I know; I am from out of town. I guess I was kind of excited, because I'm not really from out of town. But he was yelling and mean, and all the other people were looking at their shoes. Then no one said anything. When the boat got to the other side I got up and said do you have change for fifty dollars. The man looked at me. He said no, no change. Then he said: It's OK, never mind. So I got off and went to buy an icecream. I paid with my last two dollar bill. Then I went home.

The end

EX|REAL TRUE NEWS TRA

"Off with your head," she said. and off it went. "its too bad," she went on to say, "that you never took me this seriously before." and all that was left was a head unattached from a very complacent somebody lying on that dirty rotten wood floor. the end. (sort of -k.c.)

IT OR NOT TRUE! ALL OF

MEANINGFUL SURVEY DEPT.

★ 77% OF EMILY CARR STUDENTS POLLED DID THE EXPO THING.

★ 62% DIDN'T PAY TO GET IN

★ 52% HAVE BEEN WITH THEIR FAMILY ONE SNUCK IN

EXPO FACT: CONSTRUCTION OF THE CAMBIE STREET BRIDGE WAS HALTED TEMPORARILY SO A CANADA GOOSE COULD HATCH HER EGGS ON ONE OF THE FOUNDATIONS...

★ 80% OF YOU WOULDN'T WAIT IN LONG LINES

★ ONLY 34% WENT ON THE SCREAM MACHINE!

★ 52% OF ECCAD STUDENTS POLLED DIDN'T LIKE THE FIREWORKS

★ 98% DID NOT EXPERIENCE A PROTEIN SPILL ON SITE. 2% NEARLY DID, AND WISHED THEY HAD! (BUT ONE PERSON PEE'D IN A FOUNTAIN ON THE SITE!)

EXPO FACT: EVERYDAY, 260 LIVE PERFORMANCES OCCUR ON SITE!

EXPO FACT: BASED ON ATTENDANCE FIGURES FROM PREVIOUS WORLD EXPOSITIONS AND FIRST AID STATISTICS, 23 PEOPLE WILL DIE ON THE GROUNDS...

MILLIONS OF DOLLARS HAVE BEEN ROUTED FROM PUBLIC SERVICES, HEALTH CARE, AND EDUCATION TO MAKE EXPO POSSIBLE.

30 second Interview Dept.

QUESTION:

Did you like/dislike Expo, or what?

Fun place to visit but I wouldn't want to live there. (G.D. 3rd year, Graphics)

Transportation is a boring theme, Expo is boring, over-rated, dull. But I liked some of the cultural artwork. (B.M. 3rd year, 3D)

I felt out of place with all the trendies and California types. (R.B.)

Due to cancellation of the alternative band festival my opinion has changed for the worse. (M.S.)

It will be good for the Vancouver tourist industry. (L.P.)

Generally it was pretty tacky. I like the Victoria Museum better. (B.M. 3rd year, 3D)

Basically not good value for the money. Underneath the facade of presentation and hype there was no real big deal. (P.V. 3rd year, Graphics)

Marvelous, phenomenal, colourful. (B.S. 4th year, Photo)

Exciting! Breathtaking, fun. (D.C. 4th year, Photo)

Dull and crowded. (J.C. 3rd year, 3D)

Demeaning to performers who have to exhaust themselves doing consecutive live performances for a mobile and video-oriented audience. (A.M. 2nd year, ID)

Even though people are pessimistic they might as well make the best of it, just see it and find out what's really going on. (A.M. 3rd year, Photo)

It's disgusting. You couldn't pay me to go there, all that wasted money when the whole province is suffering. Just wait till the provincial sales tax goes up. (R.C. 3rd year, Photo)

I'm glad I went and I'm glad I never paid. (J.K. 3rd year, film)

The best thing I can say about it is I liked the free entertainment and the cultural stuff. (T.L. 3rd year, Animation)

Sucks the big one. (L.C.)

Everyone in B.C. should have gotten free season's passes. We'll be paying for years. (R.V. 4th year, 3D)

Expo is a relative success. It will be interesting to see how the future of the site develops. (P.V.O. 3rd year, Graphics)

There must be a better way to spend all that money. (R.B. 3rd year, Undecided)

The compound line-ups and the pavilions are set up like a giant digestive system — crowds get processed through these endless Expo intestines and organ-ized. And you know what the by-product is. (D.S. 3rd year, Film)

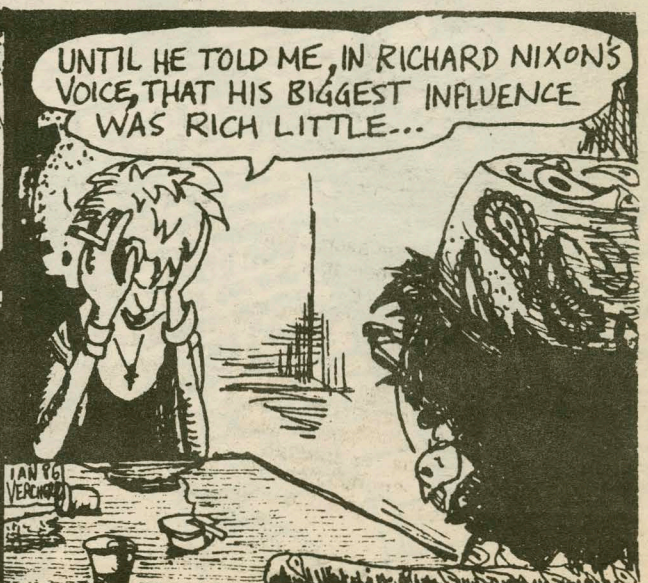
I'm sick of it. Who the %£\$ cares. (S.F. 4th year)

POSTNEOPREISMIST



I. Verchère

PUB NIGHT AT THE ART SCHOOL



IAN YG VERCHÈRE



# PROGRESSIVE HOUSEKEEPING



planning for college

Excerpts from "Clothing for Young Moderns", a 1969 text written for college students preparing for senior college or university entrance. It is designed for anyone who is interested in developing or improving intellectual abilities and skills in dress selection and construction.

Planning for college involves not only the type of university you have chosen for your standards of scholarship but also your life aims. On a more personal nature are your family cooperation, your marital status, your acceptance or consideration of assets (from money and belongings to brains and poise). University life will help you to better understand national and world conditions — social, political, economic, especially as they relate to clothing problems. Your knowledge of the history of dress and the problems of obsolescence may have a bearing on your future career as well as today's costume choices.

importance of your vocabulary

To be able to communicate with others in your own field is of the utmost importance. Whether you are a journalist, stylist, or publicity writer, you need a vocabulary of technical, fashion, art, drama, and fashion magazines. Many words used in these fields are of French origin, emphasizing the value of a course in French.

Chic ..... (shēk) (Fr.)—Smart simplicity; opposite of tailoring, grooming; as a simply made dress or semitailored suit with a hat, smart due to line rather than decoration.

Chi-chi ..... (shē-shē) (Fr.)—Overly sophisticated; pretentiously overdressed; used to criticize someone as being "stylish"; it is pretty bad but not so bad as being *cursi*.

Cursi ..... (cōr-sē) (Sp.)—Opposite of *chic*; bad taste, affectation; "too much muchness"

Cute ..... —Pretty; obviously straining for an effect; avoid using

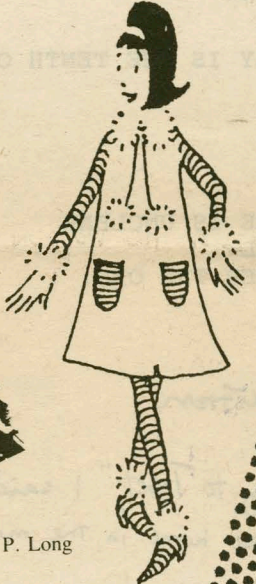
Sharp ..... (A.)—Slang for *chic*, smart

Soignée ..... (swān-yāy) (Fr.)—Well-groomed and dressed in all details, elegantly styled.

Tacky ..... (tāk-ē) (Br.)—Vulgar, cheap.

## Young Moderns

a back to school guide



P. Long

special clothing problems

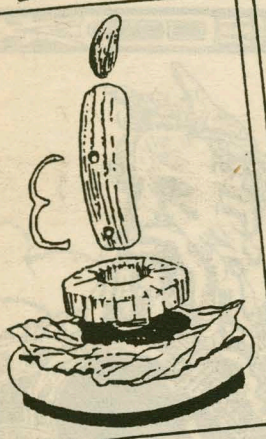
Suggestions for the "proper" or "correct" outfit for certain occasions, places, or events, are presented in clothing textbooks and courses; in fashion periodicals, newspapers, TV and radio programs; and in books of etiquette. Evaluate the sources, some of which are commercialized publicity or salesmanship, some not authentic. If you are inexperienced or hesitant and need immediate advice, consult your dormitory director, a clothing teacher, a staff member in the Dean of Women Students (AWS) usually has a handbook with some suggestions that help. It is evident then that one's activities and where one goes should be given considerable attention in planning a wardrobe. Does your college have a campus "code"?



On your campus, find such expert advice as to what to wear for the following occasions, or dates, as they apply to you:

- Regular classes, gym, and special labs.
- Dinner guest at fraternity house.
- Football game followed by coffee at sorority house.
- Football game followed by campus dance.
- Laundry-room in dorm basement.
- Bus or city field trip.
- Sunday night discussion group — church fellowship.
- Car-wash committee to raise money for children's Easter egg hunt; or to decorate a float for a parade.
- Official campus guide for guests of executive staff.
- Formal sorority presentation.
- Church services.
- Rush-week occasions.
- Lounge in your dorm.
- Dining room in your dorm.

### FIVE ROSES FLOUR



D. Olthuis

#### CANDLE SALAD

Take for each salad 1 crisp lettuce leaf, 1 slice of pineapple, 1 straight banana, 1 spoon of cream dressing, ½ Brazil nut, and 1 strip of green pepper or angelica.

1. Place the lettuce leaf on individual plates; lay pineapple on top. Trim banana and cut one end so that it will fit into the pineapple slice and stand upright in the centre of the plate. Cut a narrow strip of green pepper or angelica and insert the two ends in the side of the banana to simulate the handle of a candlestick; shape a piece of Brazil nut and fit it on the top of the upper part of banana, to simulate candle drip, but see that the Brazil nut is kept dry. Before serving, light the Brazil nut; it contains oil and will burn for a few moments. This is a nice salad for the children's Christmas parties.

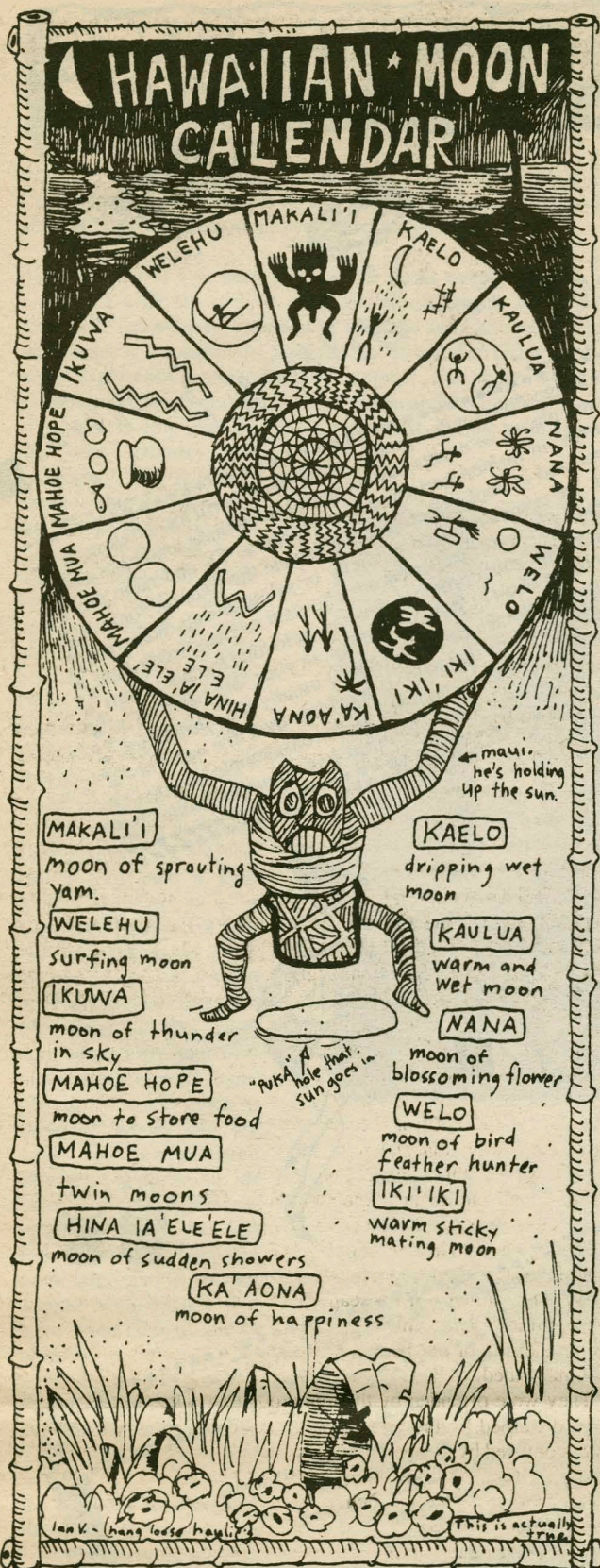
ALWAYS SIFT FLOUR BEFORE MEASURING

Excerpted from Five Roses Flour Cookbook, 1946.



P. Venturi





## Poetry

IF TODAY WAS THE FOURTH OF JULY  
AND IF  
WE MID-LAKE ROWED  
THE SWOOSH-BANG FIREWORKS TO WATCH,  
I  
I WOULD  
I LOVE YOU  
SAY.  
BUT TODAY IS THE TENTH OF SEPTEMBER  
AND  
THERE IS  
NO SHOW  
NO BOAT  
EVEN  
THE SHORE IS UNCLEAR  
AND STILL  
I REMEMBER THE ORS.

## Expedition

"I'm going to Tibet," I said.  
"I won't be home in the morning."

You packed me a picnic lunch  
a pair of warm socks  
some aspirin

"I'm going to Tibet," I said.  
"Have a good time," you replied  
But I wanted you to say  
"I'm coming with you"

It was cold when I arrived  
But the people were friendly  
I bought a turquoise comb,  
a photo of the Dalai Lama

"I'm going to Tibet," I said  
"Haven't you gone yet?"  
was all you could say

Oh, could I but grow a thousand arms  
I would crown you in a mandala  
of fingers  
could I but grow an eye  
in the palm of my hand..

Sandra Lockwood



the birds are speaking in tongues

today, the songs are flying  
over roof tops, they swoop and sing  
to dogs and old men that sit in the sun.

it is the kind of singing you hear  
in the spring when the bones  
find their way into the flesh again,  
when fathers and mothers find  
that they have songs to sing to children  
because the words they have  
in their heart  
are too important to be spoken.

and above, the birds listen,  
their wings tucked quietly under the sky,  
their quick bones and the flicker  
of a tiny heart pulses through the day,  
their songs, like words of lovers,  
change slightly each time they are sung.

and when night descends  
they dream of words  
and the loss of melody

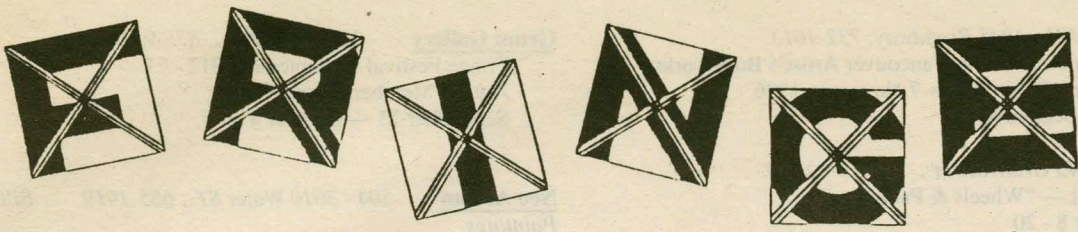
so that when we wake  
to the raucous dawn  
the birds are speaking in tongues.

-Robert Gore





o n t h e



'86

Alternate Theatre & Performance Art

September 12 - 21st

### Fringe Festival

The Second Annual Vancouver Fringe Festival of alternate theatre and performance art is set to go with over 400 performances by 100 different groups. It all takes place September 12 — 21 in the Main St. / Mount Pleasant area of Vancouver, from noon till well beyond midnight.

"This is not an ordinary festival," says producer Joanna Maratta. "It's the Fringe. Shows are going up at the oddest times, and it's a real minefield. You never know what you're going to come across."

Maratta does know of a rare treat for nocturnal theatre buffs: "Persephone and Hades", a welcome addition to the Fringe's international schedule by the Mobius Performing Group from Boston. "Persephone" is an interactive audience participation piece that starts at 12:30 a.m. and ends who knows when. Each performance differs in content as well as running time: the question is how, when, and in what manner will the audience emerge from the underworld.

As well as the exciting international shows coming to the Fringe this year, there are scores of new plays by local playwrights and performers. Maratta is particularly excited by a segment of the festival called "New Realities in Canadian Video" that includes seven video shows and is being curated by Montreal's Theatre Zoopsie; it's in French and uses ten video monitors. The Vancouver Fringe Festival also has the classics of drama well-represented: Beckett, Brecht, Shepherd, Gogol, Mayakovsky, Tremblay, Mamet.

Another late-night addition to the Fringe is the Fringe Club, downstairs at Vancouver's Tonite at 315 E. Broadway. During the Festival, the Fringe Club will be open from 2:00 pm until 2:00 am, and it will be a place for audience and performers to meet, discuss the shows and compare notes.

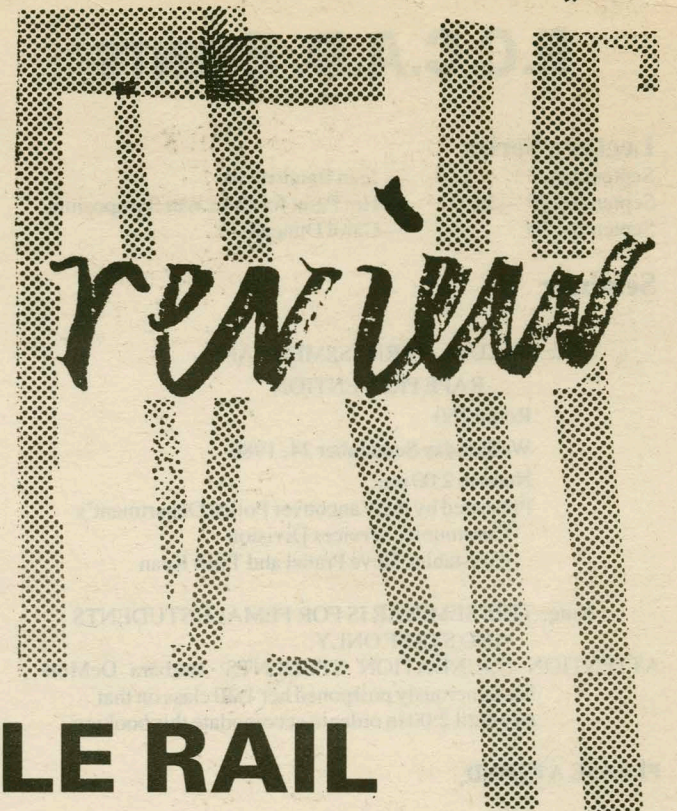
Maratta stresses that detailed program information for all the Fringe performances will be available in the September 5 issue of the Georgia Straight.

Other Fringe activities to watch for are: the Opening Ceremonies at Guelph Park (8th and Scotia), Saturday September 13 from 10:00 am till 1:00 pm, featuring entertainment on the Chevron Stage and a barbecue; street entertainment happening throughout Mt. Pleasant during the Festival; and a Fringe reading series at Kestrel Books at Main and Broadway, presenting the works of well-known and unknown Vancouver writers. Fringe Information Centres will be open from noon till 8:00 pm at three locations: Heritage Hall, 3102 Main at 15th; Kingsgate Mall, Kingsway and Main, and at 2422 Main at Broadway.

"It's going to be nuts," says Maratta. "Be there or be normal."

Various students from ECCAD will be performing at the Fringe. One such group is the Off Course Theatre Company. Watch for their video performance "Smash the Plates"

Contact Joanna Maratta or Steve Noyes at (604) 681-0818 for more information. ☆



## LE RAIL

Another free ticket, this time at the Omega Theatre at Canada Pavilion. Reserved seat or not, I would have waited in line for this production by Carbone 14, a Montreal-based experimental theatre group.

I like opening night, no preconceived ideas other than a behind-the-scenes look at the massive set the night before. The stage of Le Rail consists of an actual train track, assembled on stage, complete with sod and vegetation. Eighteen tons of dirt and steel and about a bucket of sweat.

I'm in my seat now, waiting. People frantically lunging for empty seats. A small confrontation erupts a few seats down. A large woman is loudly belittling a man at the end of our row for not standing up as she passed by. "What country are you from?" she shouts. "You're not from this country or you'd get up." I'm embarrassed to think that *she* might be from this country.

Here we are, three hundred and ninety two strong, waiting for Le Rail to take us on an unknown journey. It proved to be a perilous excursion and some felt so threatened that they had to disembark early. And so it came to pass, eighty minutes later, that only a hundred of the faithful remained.

Why the sudden urge to escape you might ask. It's all a question of communication, which, you'll remember, is one of Expo's themes. Some of the people just couldn't face what was being communicated.

They were offended by the numerous four-letter words. They were disturbed by the re-enactments of violent scenarios. They were confused by the interwoven dialogue of English and French. A combat scene unfolds with a kind of super-realism highlighted by dream-like gestures which, though exaggerated, were devoid of that Sam Peckinpah slow-mo technique. Just hard hitting drama. Well I guess it hit a few people in the wrong place, and a small group got up to leave.

Liberally dispersed among the dialogue were four-letter words and racial slurs, resulting in the rapid departure of another group. Included in this were the two women sitting next to me. The very same woman, who had earlier exhibited her racial intolerance, is now taken aback by examples of bigotry on stage. Art imitates life once again.

Derogatory and graphic homosexual references, the portrayal of sexual violence, and another twenty people walk out, to go home to bed.

More French dialogue is integrated with the English text, and approximately thirty more non-believers walk out in indignant confusion.

Well perhaps the audience should have been warned beforehand. No doubt for tomorrow's program a notice will be displayed: "Caution — Objectionable reality in the form of art."

So, who's left to ride Le Rail? About a hundred passengers waiting tensely for an end in sight. It's hard not to look for an exit when confronted with the senselessness of war, portrayed by soldiers charging headlong into a tree trunk, or when faced with the image of unattainable freedom, symbolized by an actor who falls fifteen feet from the scaffolding in a failed attempt to escape. Maybe the audience was running from the sexual violence, further depicted in the rape scene of a young girl. A female character reacts. She speaks a language not my own, but her pain is understood. Theme one — communication.

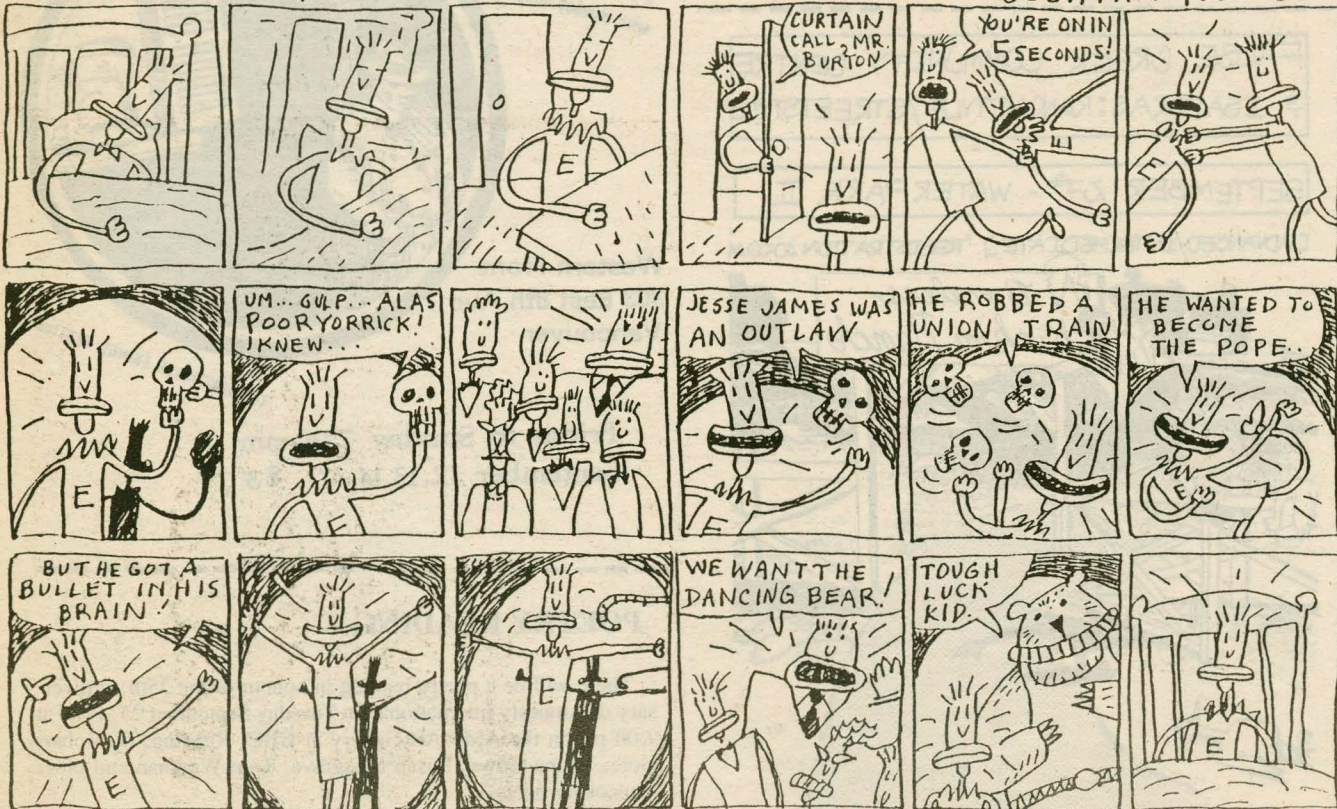
This play was originally designed to be an experiment in theatrical lighting, and it does utilize some spectacular lighting techniques. Actors are set on fire, laser cross-hairs scan the stage, airport running lights throw harsh beams through dense smoke. It is not the light by which I am transfixed; it is the darkness. Tonight, it appears, many are afraid of the dark and choose not to accompany Le Rail on this journey through the dark side of human nature. Theme two: transportation.

Those of us who remained rewarded Le Rail for the integrity of this controversial performance with a standing ovation. Controversial? The Expo crowd certainly thought so. However, in the two years that this production has toured Europe and North America no one else has chosen to walk. ☆

Le Rail will be playing at Washington House Public Gallery, 15314 4th Avenue, Seattle on September 11, 12, 13, 14.

Virginia Achtem

### Earl's Shakespearian Debut



藝術惑星 藝術惑星 藝術惑星 藝術惑星 藝術惑星 藝術惑星 藝術惑星 藝術惑星 藝術惑星 藝術惑星



## E.C.C.A.D. EVENTS

### Lecture Series

September 23 — Jean Baudrillard  
September 25 — 27 — Hot Paint for Cold War Symposium  
September 30 — Carol Duncan

### Seminar

Topic: SEXUAL HARRASSMENT AND  
RAPE PREVENTION

Room 260

Wednesday September 24, 1986

Noon to 2:00 pm.

Presented by the Vancouver Police Department's  
Community Services Division  
Constables Steve Pranzl and Trish Kean

Note: THIS SEMINAR IS FOR FEMALE STUDENTS  
AND STAFF ONLY.

ATTENTION FOUNDATION STUDENTS: Barbara DeMott  
has generously postponed her 1:30 class on that  
day until 2:00 in order to accomodate this booking.

### PLEASE ATTEND

This is a valuable seminar. The Police Department has put to-  
gether a most interesting lecture with time allotted at the end for  
discussion.

The College finds that this is an excellent opportunity to become  
better informed on the subject of rape prevention and sexual har-  
rassment. Because there is a possibility that the source of one's  
harrassment may very well prevent and inhibit your participation,  
it has been determined that it is in everyone's interest to have only  
women attending. If males feel subjected to sexual harrassment or  
are interested in this topic, a similar seminar could be arranged at a  
later date.

Re: Employment Board

I would like to remind you that the Employment Board is handled  
as a referral service only.

The prospective Employer contacts ECCAD with their specific  
request(s) and a card is filled out and displayed on the bulletin board  
across from Reception. From then on it is the responsibility of the  
prospective Employee(YOU) to handle the job in a professional, re-  
sponsible manner.

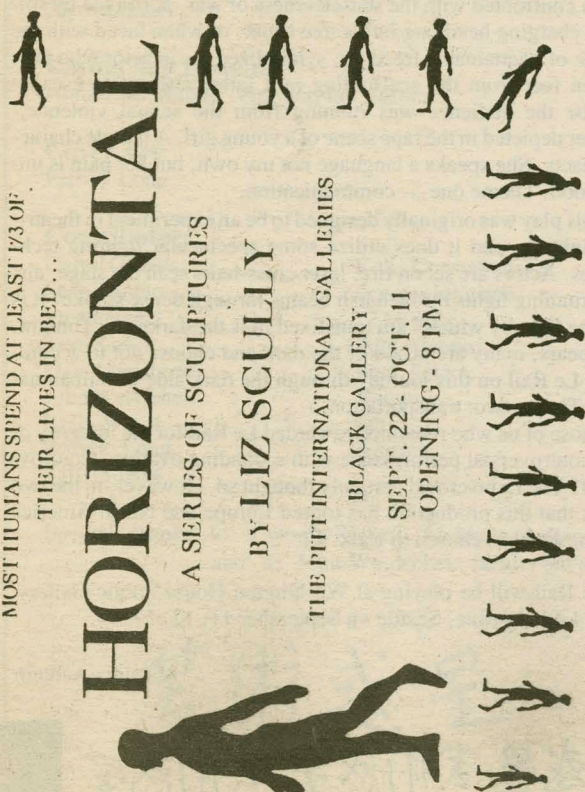
Remember that these jobs arrive via word-of-mouth and our repu-  
tation as a resource depends on YOU and the quality of your work.  
Local business and the general public are just beginning to become  
aware of the College as a place to come for design/fine art work . . .  
This entire Student Employment program is in it's infancy stage and  
I would appreciate any feedback. . .

Sally Stukus



**FIREHALL THEATRE**  
**August 20 - October 4**  
**FIREHALL THEATRE - 280 E. Cordova**  
**BOX OFFICE & INFO**  
**689-0926**

This project was made possible through the Department of Communication's Special Granting Program in  
Celebration of Vancouver's Centennial, and the Canada Council's Exploration Program.



**HORIZONTAL**  
A SERIES OF SCULPTURES  
BY LIZ SCULLY  
THE PITT INTERNATIONAL GALLERIES  
BLACK GALLERY  
SEPT. 22 - OCT. 11  
OPENING - 8 PM

MOST HUMANS SPEND AT LEAST 1/3 OF  
THEIR LIVES IN BED...

# GOINGZON

### Galleries

**Artspeak** 101 - 1045 Broadway, 732-1013  
Call for submissions to Vancouver Artist's Bookworks,  
Exhibition: 17 October — 7 Novemer, 1986  
Deadline: September 17

**Bau-Xi** 3045 Granville St.,  
Sylvia Tait — "Wheels & Pathways"  
September 8 - 20

**Cartwright Gallery** 1411 Cartwright St.,  
"Arts and Crafts Exhibition" Origins of the movement and its  
influence on North American craftsmen and architects. Ends  
September 14  
"The Medium is Metal" A juried exhibition showing top de-  
signs of jewellery and holloware.

**Coburg** 314 W. Cordova St.,  
Bill Jones to September 20  
Randy Bradley September 24 — October 11  
Opening: September 23, 8:00 pm

**Community Arts Council Gallery** 837 Davie St., 683-4358  
Group Photo Exhibition: Beale, Radesh, Sheppard, Curry  
September 9 — 27

**Contemporary Art Gallery** 555 Hamilton St.,  
Judy Davis: Being Placed  
September 2 — 27

**Craft House** 1386 Cartwright St., 687-7270  
Assorted collection of innovative craftwork. Some pieces  
from E.C.C.A.D. Students.

**Gallery of B.C. Ceramics** 1359 Cartwright St., 669-5645  
Majolica and Slipware — Sam Kwan and Jane Williams  
September 16 — 28  
Opening: September 15, 7:30 - 9:30 pm

**Grace Gallery** 1406 Old Bridge Ste., 669-9606  
"Alive and Well" New West Coast Show  
September 10 — October 5  
Opening: September 10, 7:30 pm

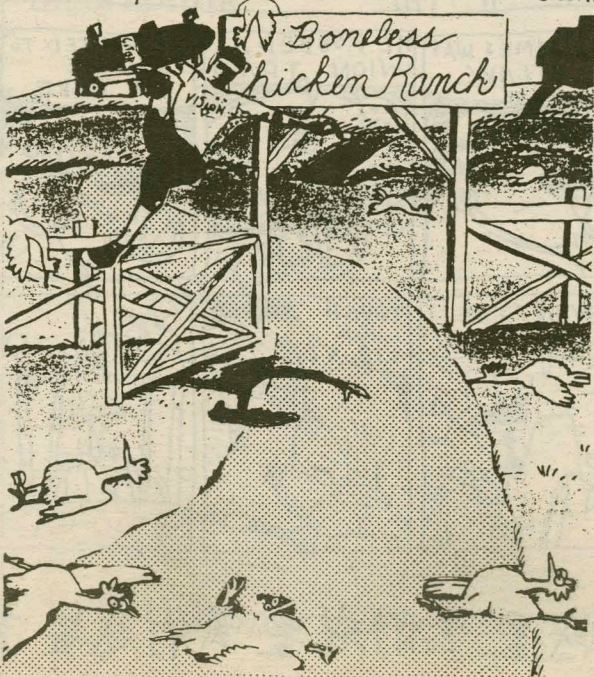
### ANNUAL KINETIC SCULPTURE RACE

Yes Kids!. Once again it is the time of year for the Kinetic  
Sculpture Race. For three years now, Emily Carr students have  
entered "The Port Townwend Kinetic Sculpture Race". Known  
for our wild antics they have welcomed us with open arms, and  
look forward to our participation. Since this event is usually a Rick  
Ross oriented endeavour, let us continue the tradition, hitting the  
sleepy port town with our known flair for the absurd. Join the 3  
day party. There will be posters out soon announcing the first or-  
ganizational meeting, where we will show video's of past races.  
Anyone interested please attend.

FALSE CREEK COMMUNITY CENTRE  
ISADORA'S: RANCHSTYLE / STREETSTYLE

SEPTEMBER 27<sup>th</sup> - WATERPARK II

[ADVANCED/INTERMEDIATE] "REGISTRATION 10:00 AM"



**Grunt Gallery** 209 E. 6th Ave., 875-9516  
Fringe Festival — September 212 - 21  
Annual Members Group Show  
September 23 — October 4

**Neo Artism** 504 - 3010 Water ST., 685-1919 Bill Bisset  
Paintings  
September 3 — 30

**Or Gallery** 1729 Franklin St., 251-6415  
Roderick Quin "Section D'Or - Umbilicus Holorhesis"  
September 1 — 13  
Vincent Trasov — September 15 - 27  
Opening: September 15, 8:00 pm

**Pitt** 36 Powell St., 681-6740  
Terry Sawatzky "Toy Piano" September 1 - 20  
Ken Gerberick & Don Manuck "Transport 86'D" September  
1 - 20  
"The Matchbox Purveyors" - Performance Pile-up  
September 13th, 8:00 pm

**Presentation House** 333 Chestervield Ave., 986-1351  
Chick Rice "The Invisible Portrait"  
Photographs of Laszlo Moholy-Nagy  
September 5 — October 26

**Western Front** 303 East 8th Ave.,  
Lots happening! Check their calendar for a list of perfor-  
mances, poetry, music, dance, etc.

### Cafes

**Montgomery** 433 Pender St.,  
Jean Prilby Higinbotham "Tapping the Psyche"  
September 8 — 29

## FREE CLASSIFIEDS

The Planet of the Arts will publish free classified ads from stu-  
dents and staff. If you've got something to sell, need a place to  
live, or have a service to offer, then write or draw it out, and de-  
posit it in the blue contribution box in the cafeteria. Deadline for  
submissions is the 12th of the month.



**1946**  
A kitchen sink drama  
with cowboy songs

**Western Front**  
303 East 8th Ave  
Vancouver

Friday to Sunday 7:00 pm  
September 12,13,14 \$3

### POETRY READING

There will be a poetry reading in honour of the 25th Anniver-  
sary of Amnesty International on Tuesday September 23, 1986 at  
7:00 pm in the AMS Art Gallery at UBC. Readings by Robert  
Gore, Leona Gown, Susan Musgrave, Tom Wayman and other  
Vancouver poets.